

Fashion Photography

By Thomas Kruger

Submitted for the subject
Visual Communication III

Faculty of Human Sciences
Technikon Free State

History of Fashion Photography

By Thomas Kruger

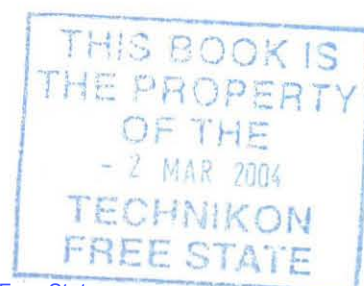
An essay submitted for the subject
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Contents

Table of contents	i
Introduction	1
1. Looking at history	3
2. History up to 1950	4
3. 1950's	9
4. 1960's	10
5. 1970's	13
6. 1980's	15
Conclusion	16
Bibliography	17
Appendix A	18
Figure 1.1 – Baron De Meyer, Unpublished for Vogue, 1919.	19
Figure 1.2 – Irving Penn, Vogue, 1960.	20
Figure 1.3 – Richard Avedon, Dovima with elephants, Harpers Bazaar, 1955.	21
Figure 1.4 – William Klein, Vogue, 1960.	22
Figure 1.5 – Hiro, Panoramic Back, Harpers Bazaar, 1970.	23
Figure 1.6 – Helmut Newton, British Vogue, 1960.	24



Introduction

Fashion is an extremely powerful medium and plays an important role in people's lives.

Fashion is a form of communication and is an expression of one's individual taste. The type of clothes you wear can define our age, status, social group and profession. The public generally wants to know and see what the latest styles are. People move in different social groups and dress accordingly to their social standards (Khornak 1989:8).

The fashion photographer's job is to keep the public up to date with the latest fashion trends. The author, wants to create a need with the public to dress accordingly to their social needs and standards. The fashion photographer must be able to capture the moment and develop their own style, this would separate one fashion photographer from another. The fashion photographer should be able to take an ordinary piece of clothing and turn it into something beautiful, making the model look breathtaking and elegant.

The field of fashion photography is very exciting and fast paced with beautiful models, money, etc.- it's all part of being a successful fashion photographer.

Fashion photography brought about many changes in the fashion industry. Thanks to magazines like *Cosmopolitan*, *Elle*, *Vogue*, etc. people could visualize themselves wearing the latest styles. These days, not only women, but also men are aware of the importance of fashion (Van Jaarsveld 1996:1).

The whole industry started to show enormous growth as the first fashion photographs were taken. It caused people to become more aware of different styles, prices, etc., causing competition between fashion houses. Fashion is a constant changing barometer, it reflects the social and political conditions of the world.

Through fashion photography, we collect a unique and valuable record of the society of the time, it's moods and it's manners, and we perceive the current cultural pre-occupations, artistic influences, theatrical styles, and the changing styles of salon and news photography (Devlin 1979:11).

1. Looking at history

Round about 1850, fashion photography was used to notify people about fashion. The London Stereoscopic Company produced sets of stereoscopic views consisting of two photographs side by side on a single card, which when viewed through a stereoscope, gave an optical impression of three dimensionality (De Wit 1998:4).

Before the 1880's the Carte-de-Visite, a standard sized photograph used for portraiture, was used to document fashion. The advantage of this type of photograph, was that it could be mass produced. Such photographs were meant for potential clients or distributed in shops, but any such use was limited in extent. The photographs labeled "*Document Photographique*" appears to have been the earliest fashion photographs. These photographs were made for French pattern books around 1881 and 1882 (De Wit 1998:4).

The earliest commercial fashion photograph was taken around 1891. Few of the first efforts attempted more than just a description of the garment, which was displayed on a mannequin like figure. Fashion photographs were made almost exclusively for publication purposes in magazines. In 1901 the French magazine "*Les Modes*" began publications of photographic illustrations (De Wit 1998:5).

Men's fashion magazines have only recently become commercially available, which is why there is no recorded history of men's fashion photography. It was not until the late 1970's, and Bruce Weber's photographs for GQ Magazine, that men's photography overcame all its inhibitions (De Wit 1998:5).



2. History up to 1950

The man considered as the pioneer of fashion photography was Adolf de Meyer, a man of extravagant elegance and a photographer of intelligence. Working in the early 1900's, he changed the general idea as to what a fashion photographer should be – fashion artistry, which he derived from straight forward documentation. De Meyer was the first person to use the word “fashion” for what it is meant (De Wit 1998:6).

He made people want to see fashion. He made it glamorous. In striving to portray a specific mood, the detail of the garments was often sacrificed, because he used a soft-focus approach. De Meyer's way of posing the models, the way in which he used accessories, his use of back lighting and the effect he got by covering the lens with silk gauze, gave his photographs an ethereal quality. A quality, which De Meyer as a member of the Linked Ring, which he joined in 1903, strived for (De Wit 1998:6).

De Meyer's social background and his reputation as a photographer, eased his acceptance into the world of American fashion, when he emigrated to New York in 1913. In the same year he started working for Vogue magazine (See appendix A, Figure 1.1, on page 19).

Today we look at De Meyer's work and recognize a certain time of fashion in history. De Meyer was an exotic person, an intelligent photographer who left others to come a strong foundation to build on. William Rudolf Hearst was in charge of Harpers Bazaar. Hearst offered to triple De Meyer's salary to come and work for him. The Pictorial style was important between 1913 to 1924. After that, the whole feel of fashion changed. (De Wit 1998:7).

By 1930, Pictorialism was a dead issue, and with its demise went De Meyer's fortunes.

The course of fashion photograph changed with the work of one man, Edward Steichen.

The Pictorialist approach was replaced by clean geometric lines, sharp focus, detail and plain backgrounds. The kind of look he made popular when photographing Marion

Morehouse, a celebrated model who personified the "chick" look. She had the look of the Twenties, self-reliant, elegant and feminine. In the mid twenties, Conde Naste, chief editor of *Vogue* told Steichen "*Every woman De Meyer photographs looks like a model, you make every model look like a women*" (Van Jaarsveld 1996:3).

The first fashion photographs to be published of models wearing corsettes clothes were taken by Edward Steichen at Poiret's Fashion House. These appeared in "*Art Et Decoration*" in April 1911.

A brilliant and creative photographer who benefited from Steichen's innovations was George Hoyningen Huene. He had a very original approach-architectonic composition and surrealist effects. The latter he obtained by using pervasive lighting and with the use of a lot of "empty" space. Huene's photographs reflect his orderly approach – he had sets built, lights and props pre-arranged and used stand in models, an idea that Steichen had pioneered with great success (Van Jaarsveld 1996:3).

The ambiguity between the real and the ideal was a constant source of inspiration to Huene. He was infatuated by Greek classicism. He began incorporating Greek statues which was his idea of nobility and perfection. The rigor and compositional clarity of his best work was

impossible to imitate. The incorporation of dummies and the models rendered a surreal quality to the fashion photography, a first for the photography of that time (De Wit 1998:8).

Hungarian sports photographer, Martin Munkacsi joined Harpers Bazaar in 1933. As more and more women entered the active world outside the home in the 1930's and 1950's, fashion photography outdoors became a dominant trend. Sports women became the new female idol and the fashion industry brought out bigger and better lines of sportswear and play clothes (De Wit 1998:9).

Fashion photography flourished during the 1930's in Paris. The vitality of fashion photography of this decade took many forms. The surrealist, Man Ray, experimented with the technical aspects of photography. By the early thirties, Man Ray was working in a style that went far beyond his work of the twenties. He was able to chart a new direction for fashion photography, because he refused to abide by the rules. He believed that "inspiration" and not "information", was the force that binds all creative arts. (De Wit 1998:9).

The amount of information from Man Ray's photographs, concerning the costumes cut and texture is often extremely sparse. He was delighted with the unfinished nature of his work, even if the result was confusing. Undoubtedly, one of the most innovative photographers of the fashion era (De Wit 1998:10).

Cecil Beaton was intoxicated with Victorian photography since his youth. English Portraiture, Renaissance painting, Contemporary stage design, Hollywood films and

Surrealism all contributed to the success of his fashion photography. Throughout his work, one can see his concern with surface ornamentation and opulent effects. An overtone of sentimentality is to be seen in his work that he labelled surreal. Through his pattern close-ups and texture, his love for the Baroque splendor can be seen (De Wit 1998:10).

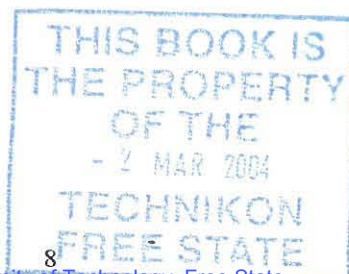
Fashion photography was severely affected by the outbreak of World War II in 1939. Lack of materials, models, safe locations and fashion photography being seen as “non-serious” changed the course of fashion photography. Clothes became functional, inexpensive and more appropriate for labour on farms and in factories. The whole approach to fashion photography changed. Military influences could be seen in the standard dress of that time.

One of Cecil Beaton’s masterpieces was produced in London during the war. A model in front of a bombed out ruin. She was dressed in an outfit typical of the forties era. It was inexpensive, functional and even the wrinkles in the model’s suit, formed a fussy overall pattern, dissolving the real life horror of the subject into substantial make-belief. Beaton’s photographs became an important social and historical document (Van Jaarsveld 1996:4).

Work circumstances were much more relaxed in the USA. Louis Dahl-Wolfe, whose work appeared in Harpers Bazaar, was one of the most important New York based photographers of that period. Each photograph was carefully composed with an inevitable delicate feminine approach. Making careful use of subtle lighting effects, she also had a flawless instinct for colour combination (De Wit 1998:11).

3.10

One of the most important reasons for the vitality of American fashion photography during the forties, was the emigration of foreign talent to American shores. Among those who could no longer work in war torn Europe were Erwin Blumenfeld, Herman Landshoft and Horst P. Horst - all from Germany. The influx of creative artists and ideas set the stage for the domination of fashion by the Americans after the war (De Wit 1998:12).



3. 1950's

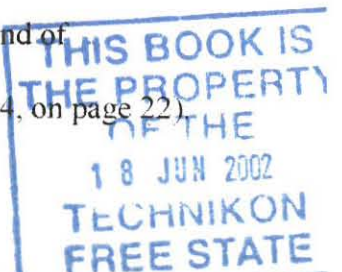
In 1947, Dior's new look entered the fashion scene, but it was more than just fashion. It was a social statement. It symbolized a new beginning, revolution against war's restrictions. The 1950's was a time for new beginnings, of recovery and discovery. It became the decade of the affluent young. The overall effect was more important than detail, and fashion taboos were broken all the time (De Wit 1998:13).

Richard Avedon and Irving Penn were two photographers who emerged in the fifties, dominating the fashion photography for many years.

Irving Penn's photographs emphasized sharpness, simplicity of form and geometric precision. His work was always elegant and tasteful. Although his models were elegant and sexy, no photographer worked harder to bring out the distinctive quality of each of his models than Irving Penn. His images are memorable and timeless (Van Jaarsveld 1996:5). (See Appendix A, Figure 1.2, on page 20).

Richard Avedon created stunning effects by making use of cropping and placing the model and the dress diagonally across the page. At first he loved taking photographs outdoors like Munkacsi did, using realistic models and styles. This he combined with the static studio tradition of the thirties. He used Twiggy and Penelope Tree to portray the new images of the sixties (De Wit 1998:14). (See Appendix A, Figure 1.3, on page 21).

William Klein brought an ironic attitude into fashion. He used girls who looked tough, independent, as if they were brought up in tough urban areas. Not at all the kind of models used in the early fifties (De Wit 1998:14). (See Appendix A, Figure 1.4, on page 22).



4. 1960's

The group known as the “Terrible Three” – David Bailey, Terence Donovan and Brian Duffy had a big influence on fashion photography. They connected fashion photography with the free-loving life style, which clashed with high moral standards.

The style of the sixties was definitely influenced by the anti-war demonstrations, political problems and the demands for equal rights for women. Some designs were so weird, they were almost unwearable.

Models who modeled these clothes were Varushcka, a six feet two inch blonde model for Vogue Magazine, Donyale Luna for Harpers Bazaar, Penelope Tree, who completely plucked out her eye brows, and Twiggy, the model with the boyish look. For the traditionalist, the changes were hard to accept. The permissive society of the sixties had introduced nudity and sex (De Wit 1998:14).

David Baily became interested in photography when he was twelve, influenced by the Walt Disney and nature films he watched. At eighteen he worked for John French in his studio for eleven months. In 1960 he began to work for Vogue and made a name for himself as a fashion and portrait photographer. He photographed his images using a “4x5”inch camera and a 35mm camera as a back-up. He preferred to use available light. He used Kodakchrome film for editorial work and used Fujinon soft-focus lenses which were good for colour and beauty shots. He did not manipulate his negatives in the darkroom and he seldom cropped his photographs (De Wit 1998:15).

When asked what his ultimate ambition was, David Bailey replied: *“To be a better photographer, and believe me, it’s difficult to progress all the time. It’s a constant battle to create better images. I’m often not sure that I will succeed”* (De Wit 1998:15).

John Swannell was a peaceful and down to earth kind of person who took his photographic career very seriously. He had a large studio, which was situated in the northern part of London. He was twelve years old when he decided to become a photographer. He was an assistant photographer for three years, and when he turned eighteen, he started as an assistant for Vogue Magazine. After that he was an assistant for David Bailey, who was a photographer for Vogue, where he learned all about fashion photography. He told him that picking out the most beautiful women to photograph, assured him that his work was already half successful. Bailey also taught him that the only way to learn was to learn from your mistakes, to identify them, and to admit that you have made a mistake (De Wit 1998:16).

In the 1960’s and 1970’s, Swannell was one of the most popular photographers in the world. Swannell preferred a “6x7” camera although he learned to take photographs with a “6x6” Hasselblad. He also used a Pentax, as well as a Olympus camera with a 35mm and a 300mm lens. When working in the studio he only used a “6x7” medium format camera. Swannell’s models usually looked pale with dark eye shadow around the eye’s and he usually used neutral backgrounds with a classical atmosphere. He preferred black and white photographs to colour and used Pan-X film and Tri-X film when taking black and white photographs, and EDP 200 or 400 ASA when taking colour photographs. (De Wit 1998:17).

Swannell worked mostly with the same models, because he felt that a relationship of trust and respect developed between them. His models had to be elegant, hardworking and be able to carry out his instructions.

Yasyhiri Wakabayashi, known as Hiro, came to New York in 1954 to study photography. He started working for Harpers Bazaar after doing some freelance work for some time. His work is described as being great for advertising, using simplicity and clarity (De Wit 1998:17). (See Appendix A, Figure 1.5, on page 23).

Diane Arbus did awkward child fashion photographs. In her shots it was not the poses, but the children themselves who looked different. She used clumsy and dejected children, rather than the ideal models usually used in child fashion (Van Jaarsveld 1996:6).

This just shows the variety of approaches to fashion photography that reached the printed page in the sixties.

5. 1970's

Fashion had a far more realistic approach in the 1970's. The Vietnam war affected fashion as well as everyday life events. Models of the seventies were still beautiful, but had a harder, tougher look about them. Fashion photography of the seventies turned to forms of sexual expressions now attracting attention – homosexuality, transvestism, miscegenation, voyeurism murder and rape. Fashion photography created a style called “Porno-chick” – a style that incorporated sexual fantasy (Van Jaarsveld 1996:6).

Helmut Newton and Guy Bourdin were the two photographers in the 70's who took the lead in fashion photography and who produced some of the most memorable photographs of that decade.

Helmut Newton was the photographer who started to link wealth, sex and fashion. His photographs often conveyed an uneasy feeling. His photographs are absolutely loaded with provocation. Slowly he started reducing the use of props in his photographs. He made use of a number of variations on a sexual theme – sharing lovemaking and lesbian and homosexual relationships. He was fascinated by big, muscular, women often hiding their faces to make them mysterious and anonymous. Strangely enough, he found it hard to do erotic pictures, but he decided it was better to show less. A lot of Newton's photographs, fortunately not the best, depended on their effect on pornography and violence or terror. He evokes feelings of shock through his photographs (De Wit 1998:19). (See Appendix A, Figure 1.6, on page 24).

Sarah Moon created a type of fantasy mystery world. Her photographs had the effect of soft focus, with reflections, double images and blurred visions. Her models had sad, dreamy expressions and the colours and shapes were more important than the glamour of the garment. She used tungsten or daylight and used filters or gauze over the lens. Her photographs symbolise sensuousness and femininity, and the prints were very grainy. (Van Jaarsveld 1996:6).

Terence Donovan did a lot of advertisements, he photographed men's clothing, did commercials and produced ultimate feature films. He, like David Bailey, worked for John French in his darkroom. He waited a long time before publishing his own collection of photographs (De Wit 1998:20).

6. 1980's

The 80's did not differ much from the seventies. Two photographers of the eighties were Andrea Blance, who had a natural style and had a feeling for everyday life and Arthur Elgort, who's photographs were of intelligent, active modern young men and women who had dancing and acting talents. Andrea Blanche worked with minimum equipment and used artificial lighting and settings, she also used very rich colours (De Wit 1998:20).



Conclusion

Without the history of photography, photography would not be the same. One has to learn from someone to make a success of what you are doing, and there is no-one better to learn from, than from the “masters”. You learn from their mistakes and this would prevent you from making the same mistakes and can improve your knowledge and skill.

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Appendix A

Figure 1.1

Title: Baron De Meyer, Unpublished for Vogue, 1919

Source: Harrison, M. 1991, Appearances: Fashion Photography since 1945

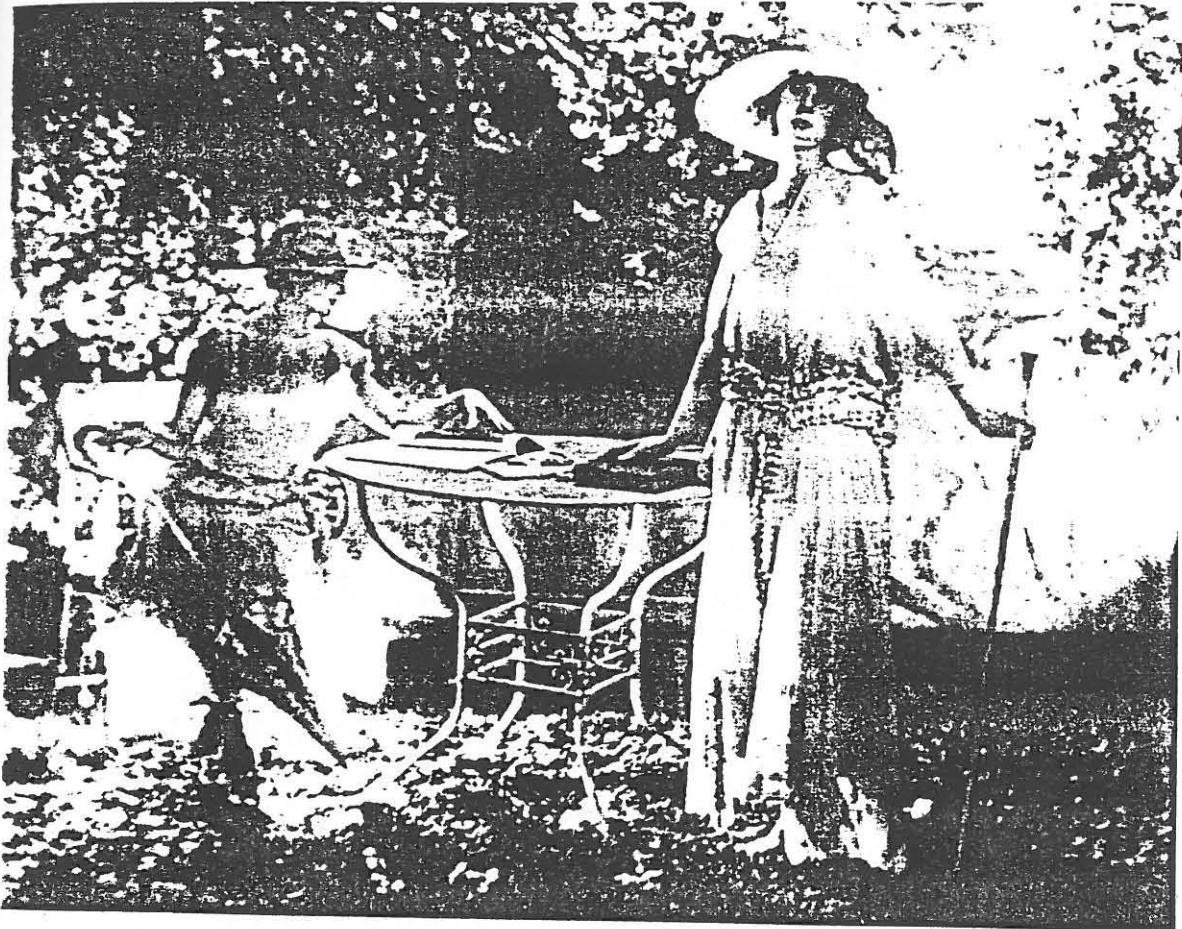


Figure 1.2

Title: Irving Penn, Vogue, 1960

Source: Harrison, M. 1991, *Appearances: Fashion Photography since 1945*



Figure 1.3

Title: Richard Avedon, Dovima with elephants, Harpers Bazaar, 1955

Source: Harrison, M. 1991. Appearances: Fashion Photography since 1945



Figure 1.4

Title: William Klein, Vogue, 1960

Source: Harrison, M. 1991, Appearances: Fashion Photography since 1945



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Figure 1.5

Title: Hiro, Panoramic Back, Harpers Bazaar ,1970

Source: Harrison, M. 1991, Appearances: Fashion Photography since 1945



Figure 1.6



Central University of
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Title: Helmut Newton, *English Vogue*, 1960

Source: Harrison, M. 1991, *Appearances: Fashion Photography since 1945*



Working Environment of a Fashion Photographer

By Thomas Kruger

An essay submitted for the subject
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Contents

Table of contents	i
Introduction	1
1. Style	2
1.1 Understanding the fashion photography markets	
1.1.1 Editorial Photography	2
1.1.2 Advertising Photography	3
1.1.3 Catalogue Photography	4
2. Models	5
2.1 Specializing	6
2.2 Casting models	6
3. Location	7
Conclusion	8
Bibliography	9

Introduction

People turn to monthly fashion magazines to discover the fashions for the upcoming season. The photographs they see can influence many people, but invariably some styles will succeed while others will be rejected. Fashion photography presents an idealized world, the idea of beautiful people dressed in elegant clothing in sumptuous surroundings. Then there is also the energy that happens on a photography session. The creative exchanges among the art director, model, hair and make-up artist, stylist, and photographer make fashion photography, like theatre, a rich collaborative art (Khornak 1989:9).

Fashion goes a step beyond clothing. Hair, make-up, the right jewelry, and a certain look contribute to a good fashion photograph, – the choice of a lip colour, an accessory, a hairstyle, or particularly expressive eyes – can make the difference between an ordinary photograph or a special photograph. The fashion photographer is responsible for pulling together the energy and creativity of the members of the production team, whose efforts help the style and tone of the photograph (Khornak 1989:10).

As a fashion photographer, you will play a role in constructing the images that not only sell the products, but also create a fantasy world of ideal beauty and style. The boundaries of that world will be determined only by the richness of your imagination. The garments you photograph will be delineated by the variables of colour, form, line, and movement, but your own imagination will govern these elements from the moment you accept an assignment to the last click of the shutter (Khornak 1989:10).

1. Style

1.1 Understanding the fashion photography markets:

1.1.1 Editorial Photography

The editorial pages in fashion magazines consists of articles and columns illustrated with photographs. They represent the fashion editor's point of view. If you remove the advertisements, these pages form the core of the magazine. They showcase the fashions the editor's decides to show to their readers that season. The term "*editorial photography*" applies to all photographs that accompany articles and columns. Although these photographs are not specifically meant to sell garments, the outfits get welcome publicity (Khornak 1989:12).

Editorial sections have a particular style that reflects the tastes of the fashion editor. As a photographer, you will be chosen for editorial assignments based on your style. Obviously, you will not be selected for an assignment if your individual style is incompatible with the style of the magazine. Photographers are eager to do editorial work for prestigious magazines because they usually receive a credit line: that is, their name appears alongside their photograph (Khornak 1989:12).

This assures them a great deal of valuable exposure. Everyone in the advertising business scans the major fashion magazines to keep abreast with the latest trends. As a result, credit lines help build a photographers reputation (Khornak 1989:12).



1.1.2 Advertising photography

The purpose of photographic advertisements is to sell a product. Advertising agents are hired by clients to shape the image of their product for successful marketing. The products that often call for fashion photography are large in number and include cosmetics, (lipstick, eye an face makeup, nail polish, skin care treatments) fragrances and hair products.

Photographic advertisements are also used by department stores, to sell various items or to be included in in-store product promotions (Khornak 1989:14).

Advertisers use the latest fashions to sell a variety of products, and their clients may not be limited to the fashion business. Even some advertisers of products that are not fashion related may require fashion-oriented advertising: appliances, liquor, furniture and real estate. Once the agency has produced layouts that are approved by the client, the agency's art director calls in the supplier he or she considers best suited for the objective: you, the photographer (Khornak 1989:14).

Because the art director must carefully match the photographer's talent to the approved campaign plan, many variables affect the decision. Keeping in mind the best way to effect the layouts, the art director may choose a photographer based on style, technical ability, or perhaps, the rapport between them. While the advertising field is both glamorous and lucrative for fashion photographers, it also requires a great deal of responsibility. Once assigned, you are expected to execute the layout precisely (Khornak 1989:15).

1.1.3 Catalogue photography

When a photographer is hired as a catalogue photographer, they will be doing photographic sessions for mail order houses or for departmental stores. These businesses ship their catalogues to thousands of people on their mailing lists, including charge account customers. The ultimate objective for any catalogue is to sell products. In fashion catalogues the garment is always the focus of attention, and the presentation is crucial. You can be creative even if you have strict guidelines to follow. It is in the nature of shooting catalogues that assignments are more challenging than others. The fashion photographer must perform under tight time constraints and apply your organizational skills to their utmost. This in itself is a creative ability. The photographers have to be good and fast (Khornak 1989:16).

Working on a catalogue might not be as glamorous as editorial or advertising photography, and many photographers do not choose this kind of endeavor, but this can be a steady source of income. A large studio is necessary since most of the garments, props and accessories are sent over in advance. Rates for catalogue work are not nearly as high as those in the advertising business. As with advertising photography credit lines are rarely given, many fashion photographers think of catalogue assignments only as bread and butter accounts (Khornak 1989:16).

2. Models

Modeling offers a wide range of benefits to both lucky young women and men who are able to make a career out of it and it is probably most of the most lucrative fields young women can enter. When they have the opportunity to appear in fashion magazines all over the world, their faces can become internationally recognizable. Beautiful models are also always in great demand and are welcomed by a sophisticated elite level of society.

In addition, a model's life can be filled with adventure: they may travel extensively, working and living in such romantic meccas as Paris, Milan, Rome and Tokio for months at a time (Khornak 1989:19).

Men approach the business of modeling for somewhat different reasons. It offers more freedom than a conventional nine-to-five job. While enjoying all the fun and glamour, male models can earn a substantial amount while preparing for other careers, such as acting. A model's life may seem glamorous, but only a few dozen beautiful women and handsome men manage to make it to the top of this profession (Khornak 1989:19).

The personal sacrifices that a successful modeling career demands can also be daunting. Taking care of and maintaining an attractive body can be almost a full-time job. The models have to keep track of every calorie and every ounce of fat and should exercise daily to protect their faces and bodies from injuries that can cost them a lot of money (Khornak 1989:21).

2.1 Specializing

Models who specialize in “body parts” remain anonymous to the general public. Hand models are very much in demand for hand care products, jewelery and other accessories. The fashion photographer may want an elegant, long-fingered, youthful-looking hand; a “housewife” hand with shorter nails and fingers; or a “character” hand that shows some age. A “weathered and rugged” man’s hand can be ideal for a beer or ale advertisement and a manicured, graceful hand for an expensive watch. A model with a perfect body need not have a perfect face. Another area is the runway model, which in the past was used for fashion shows only. Runway models must be tall and striking and have a great stage presence, but they need not be photogenic and neither their skin nor their faces have to be perfect (Khornak 1989:28).

2.2 Casting models

Casting the right model is essential. Of all the elements involved in photography, the choice of model comprises 90 percent of a photograph’s impact. It is the model’s appeal that will sell the garments. The photographer must be exact, specific and sometimes technical when casting models (Khornak 1989:33).

The fashion photographer should know what to look for in terms of height, body measurements and type. The photographer would not select a flat-chested model to wear a provocative garment or would not cast a man who works outdoors, when hired to photograph a classical tailored suit (Khornak 1989:33).

3. Location

Your choice of location or background can greatly alter the overall effect of your photographs for an assignment. The first decision you and the client makes is whether you will do the photographic session in the studio or on location. You will find that you will have the most control over the photographic session when you work in a studio. You will not have to be concerned about the weather. You will be assured of an adequate power supply and safe conditions and you will be able to receive the necessary garments, equipment and backdrops in advance (Khornak 1989:60).

When you photograph the session in your own studio, you will have greater control. You know what type of equipment you own, where you can best set up for each shot and how much available natural light there is. If there is a good amount of natural light, you will know where and when it falls and how to photograph it to its best advantage (Khornak 1989:60).

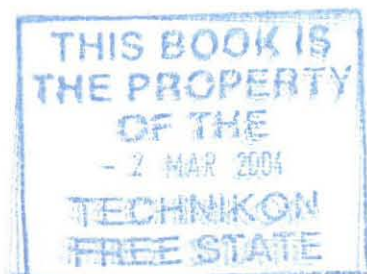
Finally, you will probably feel most comfortable in your own studio. A photographic session on location can be quite expensive: fees for models, stylists, hair and makeup artists and assistants, as well as travel costs. Some clients insist on using a location and have a budget to do so (Khornak 1989:61).

Conclusion

It is very important to learn how the working environment of a photographer is. The life of a photographer still studying and the life of a photographer working in the field are two different things, and one has to be prepared in knowing what to expect. You are only really starting to learn photography when you enter the working environment and it becomes a part of your life.

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Techniques of Fashion Photography

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Contents

Table of contents	i
Introduction	1
1. Camera and Equipment	2
2. Films	3
2.1 Colour	
2.2 Black and White	3
2.3 Sepia	4
3. Studio + Location	4
3.1 Studio	
3.2 Location	5
4. Props	5
Conclusion	6
Bibliography	7
Appendix A	8

Introduction

Techniques play a big part in the success of being a good fashion photographer. The use of the right film and correct lighting setup is important. The technique you use will distinguish you from other photographers and can help you in developing your own unique style. In this part of the script the author will discuss his own techniques used, like different cameras, films and studio setup used.

1. Camera and Equipment

Camera and lenses plays an important role when photographing fashion images. The 35mm camera the photographer works with, is a Pentax MZ-5n single lens reflex camera with a 28 – 80 mm standard lens, as well as a Sigma 70 – 300mm lens. For portraiture it is the best to use a 135 mm lens. This equipment allows freedom of movement as it is very compact and lightweight to carry around.

The photographer also uses the Technikon's Mamiya 6 x7 cm medium format camera. The image quality is better than the 35mm because of the larger negative size. A disadvantage of the 6 x7 cm is that it is very bulky and heavy to carry around. When doing fashion photography one has to move around, climb on chairs or tables and lay on the ground to get different angles to enhancing the photograph (De Wit 1996:31).

For even greater quality some professional photographers make use of a 4 x 5 inch large format camera. This means that the negative size of the film is 4 x 5 inches.

Different glass filters that screw onto the front can also be used to get a certain effect, for example using a polarized filter when doing an outside photographic session to enrich the sky and clouds, and to brighten the colours. To get a soft focus effect smear some Vaseline onto a clear UV filter or stretch stockings tightly over the lens.

2. Films

2.1 Colour

For colour negative, the author mostly uses Fuji Superia colour film. The slide films used are either Fuji Superia or Agfa. To get a different effect in the colour, some of the fashion shoots are photographed on colour slide film which is then developed in C 41 chemistry, chemistry used for colour negative development. This is called cross processing. The colours are much richer and has much more contrast, but these results are not the same every time the technique is used.

For fashion photography another effect is to use Fuji 64 T film, which is balanced for use with Tungsten lights. This film is used with Flash lights, and is cross processed in C41 chemistry, the result is a cold, bluish colour with washed out skin tones.

2.2 Black and White

For fashion photography, the photographer mostly uses Ilford FP 4 black and white film. He has found that it gives very good quality and not much grain. When looking for a lot of grain in black and white, the photographer uses Ilford HP 5 and pushes it two stops on the camera's ISO setting. This means that the camera reads the ISO of the film to be 400 ISO, the ISO is then pushed one stop to 800 and another stop to 1600 ISO. The development of the film must then be pushed two stops to get the desired grain effect. Another fashion photography technique in black and white is to handtint the photographs with colour dyes.

2.3 Sepia

For the sepia effect, the author uses Ilford XP2 400 film. It is a black and white film that is developed in C 41 chemistry used for colour. The photographs are then printed on a colour printing machine to get the sepia effect. The colour comes out brownish, which gives the impression of a antique feeling.

3. Studio + Location

3.1 Studio

The success of a photograph in the studio depends mainly on the photographers lighting skills. In the studio at the Technikon a series of different lights and accessories are available to be used by the students:

- Tungsten and electronic flashlights with powerpack
- Different sizes and coloured backdrops
- Softboxes, umbrellas and reflectors to give soft lighting
- Different attachments to heads like barndoors, spot and honeycomb
- Colour gels

The photographer also created his own backdrop by using pieces of aluminum foil that have been fitted to the wall by some tape. He enhanced this more by placing colour gels in front of the flashlight used to light the backdrop. When working in the studio the photographer tried to experiment a lot with different lighting techniques to get the best results (See appendix A Figures 1.1 - 1.4, on pages 9 - 12, for different three-dimensional diagrams and plan views of different lighting set ups). (Hicks and Schultz 1996:9, 22, 48, 58).

3.2 Location

When photographing outdoors on location, the best time is early in the morning or in the late afternoon. Try to avoid the sun between 10AM and 3PM. On an overcast day, any time of the day can be used, because the sun would be diffused by the clouds and would not be as harsh. Although the extreme contrast of a midday summer sun is hard to control, it can also create an interesting image. Reflectors and fill-in flash can be used to eliminate strong shadows from the model's face, and the garment (De Wit 1996:31).

When photographing outdoor fashion images it is best to use an F-stop of about F4, F4.5 or F5.6. The model will be in focus and the background out of focus, as not to distract the viewer from the model. When photographing on location the photographer also uses studio lights on location, it would then appear as if the location that is being used, is actually a studio with the correct lighting.

4. Props

Props enhance the image. Jewellery can give that extra impact to a photograph. Props can distinguish one photograph from another, but can also destroy a good image.

Conclusion

It is important to know your techniques and how to apply them successfully in the field of fashion photography. In the beginning when one is still learning you sometimes copy other photographers techniques, but later on in your career you will develop your own style and technique.

I have tried several different techniques, some of them worked and some of them failed, but it is through the failures that you really start to learn new things. You can have all the talent in the world, but to be a good photographer you still need to learn different techniques.

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Appendix A

Figure 1.1

Title: Diagram key to symbols used.

Source: Hicks and Schultz. 1996, Portraits: A guide to professional lighting techniques.

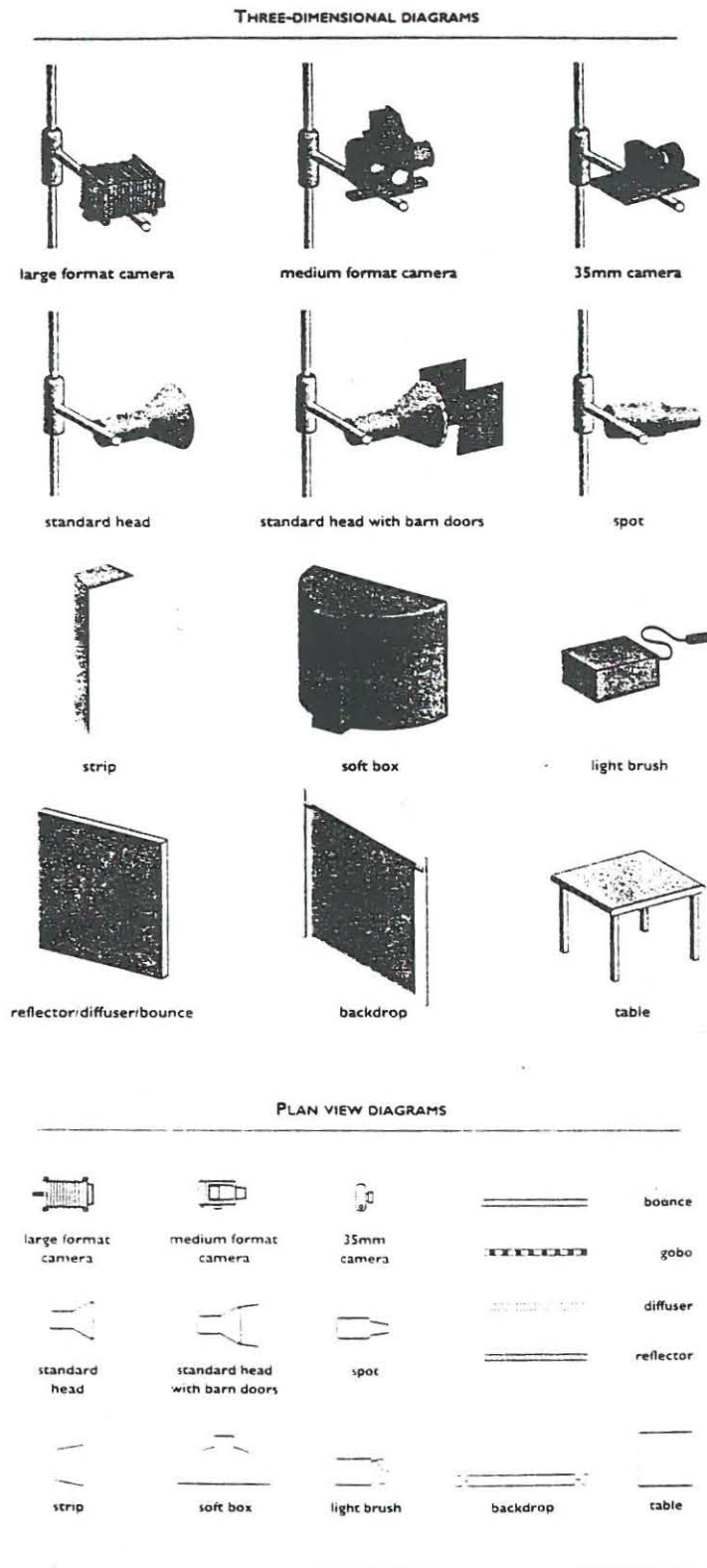


Figure 1.2

Title: Three-dimensional diagram and plan view of a lighting set-up.

Source: Hicks and Schultz. 1996, Portraits: A guide to professional lighting techniques.

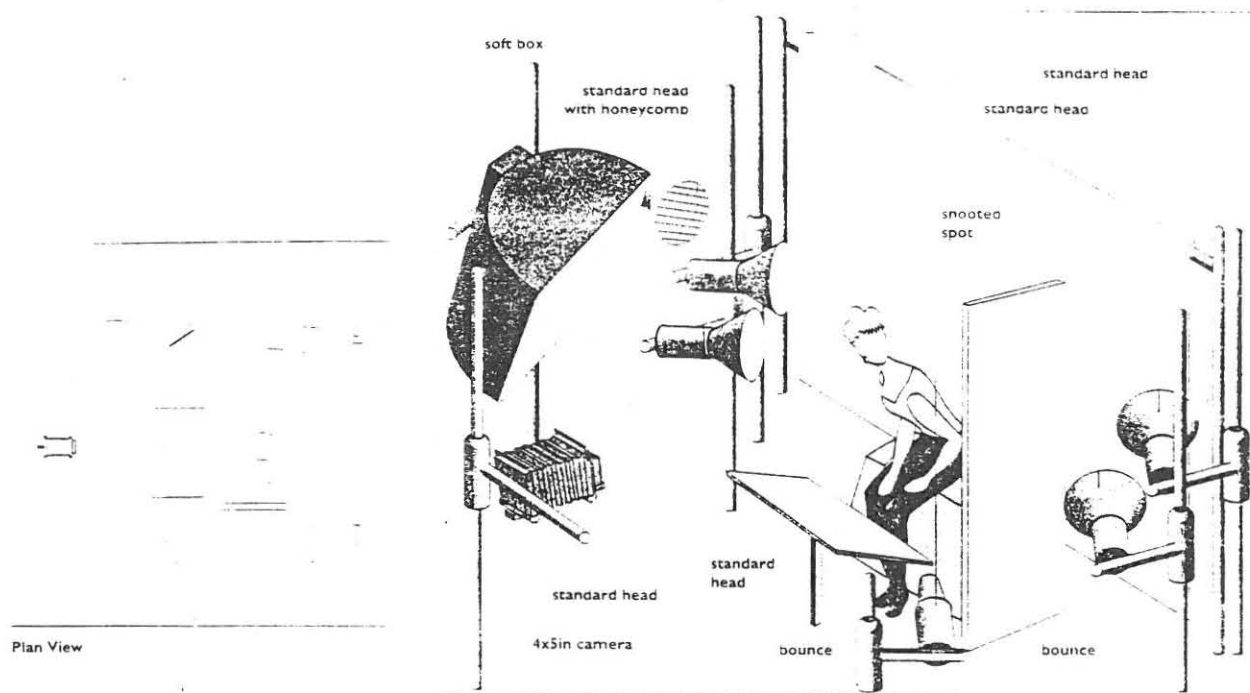


Figure 1.3

Title: Three-dimensional diagram and plan view of a lighting set-up.

Source: Hicks and Schultz. 1996, Portraits: A guide to professional lighting techniques.

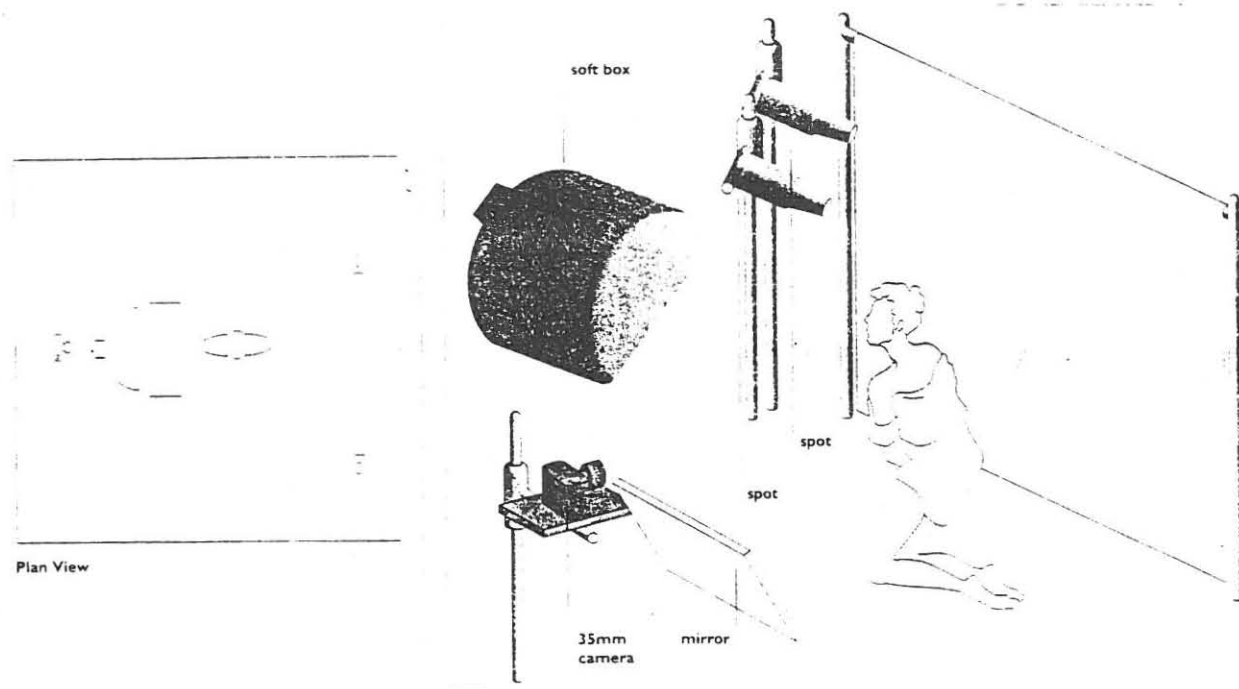
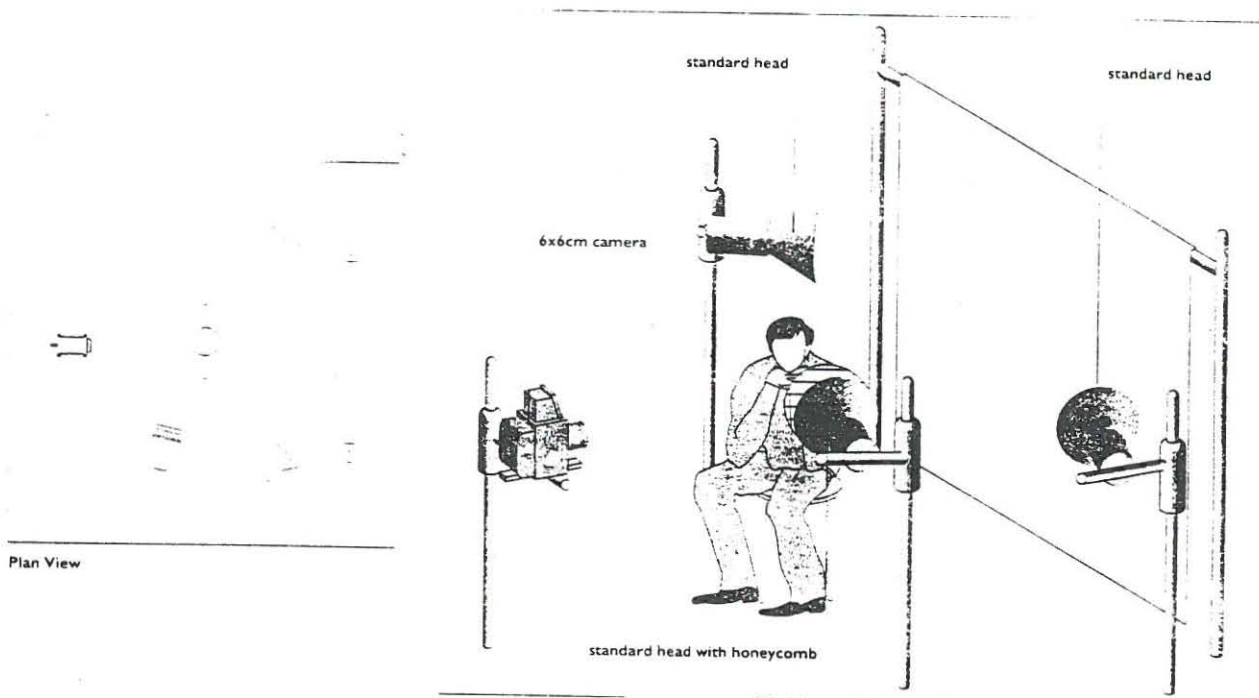


Figure 1.4

Title: Three-dimensional diagram and plan view of a lighting set-up.

Source: Hicks and Schultz. 1996, Portraits: A guide to professional lighting techniques.



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Discussion of Author's work

By Thomas Kruger

An essay submitted for the subject
Visual Communication III

Faculty of Human Sciences
Technikon Free State

November 2001

Contents

Table of contents	i
Introduction	1
1. "Roxy girl"	2
- Figure 1	3
2. "Hugging"	4
- Figure 2	5
3. "Untitled 1"	6
- Figure 3	7
4. "Talisha"	8
- Figure 4	9
5. "Helét"	10
- Figure 5	11
6. "Untitled 2"	12
- Figure 6	13
7. "Janeske"	14
- Figure 7	15
8. "Looking far away"	16
- Figure 8	17
9. "Janeske"	18
- Figure 9	19
10. "Untitled 3"	20
- Figure 10	21
Conclusion	22



Introduction

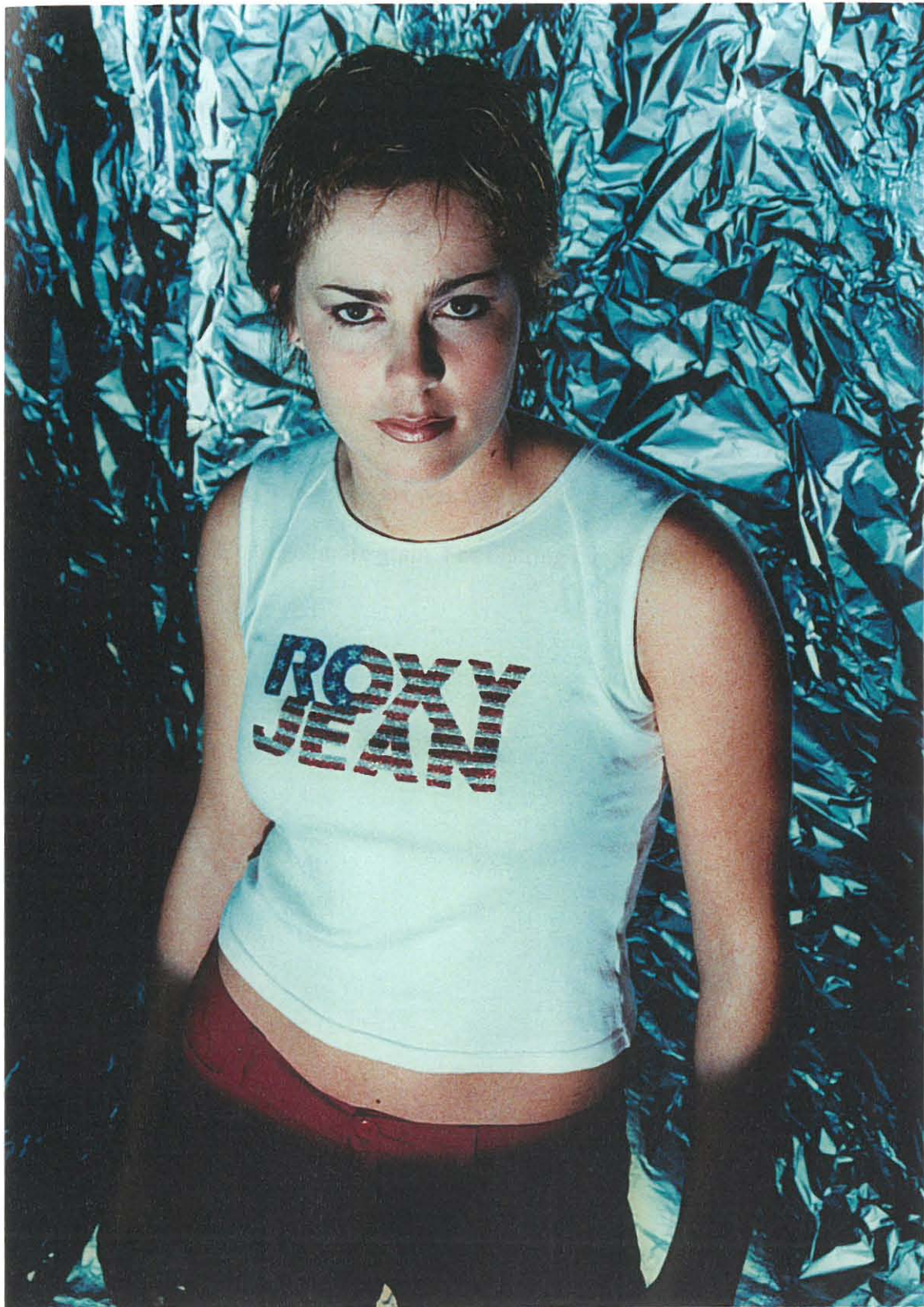
Photography is to capture something beautiful on film. Fashion photography is to capture something beautiful and in the same breath creating a need with the public. To be a good photographer you must have a gift to communicate with people to tell them exactly what you want, but still let them feel at ease.

1. “Roxy girl”

This photograph has been done in the studio at the Technikon Free State. I used a Pentax MZ-5N SLR camera with a 28 – 80 mm lens and rolls of aluminium foil stuck to the wall of the studio for the backdrop. The film used was Fuji 64T, for the use with Tungsten lighting. Here I used it with flash and then cross-processed it in C41 chemistry, that is why the overall colour of the photo has a blue colour cast. The f/stop used was f/8 and a shutter speed of 100th/sec.

I used one softbox on the model from her right hand side. From her left hand side, another light with a light coloured gel in front of the light was used, it can not really be seen because of the cross- processing. I really like this photograph, it is almost as if the model was photographed standing in the corner of a dark night club.

Figure 1: “Roxy girl”



2. “Hugging”

This photograph was also done in the studio at the Technikon Free State. When I was finished with the original photo session, I had 5 exposures left on the film and did not plan to use the whole film or to do this specific photograph. I was ready to rewind the film on the camera when the two models, Margaret on the left of the photograph and Talisha on the right decided on their own to do a pose, just for fun. This photograph, to my surprise came out the best photograph of the whole session.

I used my Pentax Mz-5n SLR camera, with a 28 – 80mm lens and an f-stop of f/16 and a shutter speed of 100th/sec. The film used was Ilford HP5, 400 ISO film, but I pushed it on the camera to 1600 ISO, to get more grain. For lighting I used only one softbox to the left of the models.

Figure 2: “Hugging”



3. “Untitled 1”

This photograph was taken on location in “The Mystic Boer” club in Bloemfontein, one morning when there were no people about. I used the Broncolor light kit from the Technikon Free State for this session. The film used was Agfa HDC 200 Plus.

I used a Pentax Mz-5n SLR camera, with a 28-80mm lens, with an f-stop of f/8 and a shutter speed of 100th/sec. Only one soft-box was used to light the model from the front.

Figure 3: “Untitled 1”



4. “Talisha”

This photograph were taken on the same shoot as “Untitled 3”. The same camera and lens was used, with a f-stop of f/11 and a shutter speed of 100th/sec. I used one light from the right of the camera to light the model and a second light to light up the background.

This was the first time I cross-processed slide film in C41 chemistry. I used Agfa CT Precisa 200 slide film for the session. I was really surprised with the results and like the light background with the bright colours. The model stands out well from the background with her dark clothes, she is wearing in context to the background.

Figure 4: “Talisha”



5. “Helét”

This photograph was done on location outside Langenhovenpark, during the winter. The model is actually sitting on top of a big rock, that is standing out from surrounding plants.

I used a Pentax Mz-5n SLR camera, with a 28-80mm lens and an f-stop of f/8. The film used was Agfa HDC 200 Plus. I like this photograph, because it has a nice open, clean feel to it.

Figure 5: “Helét”

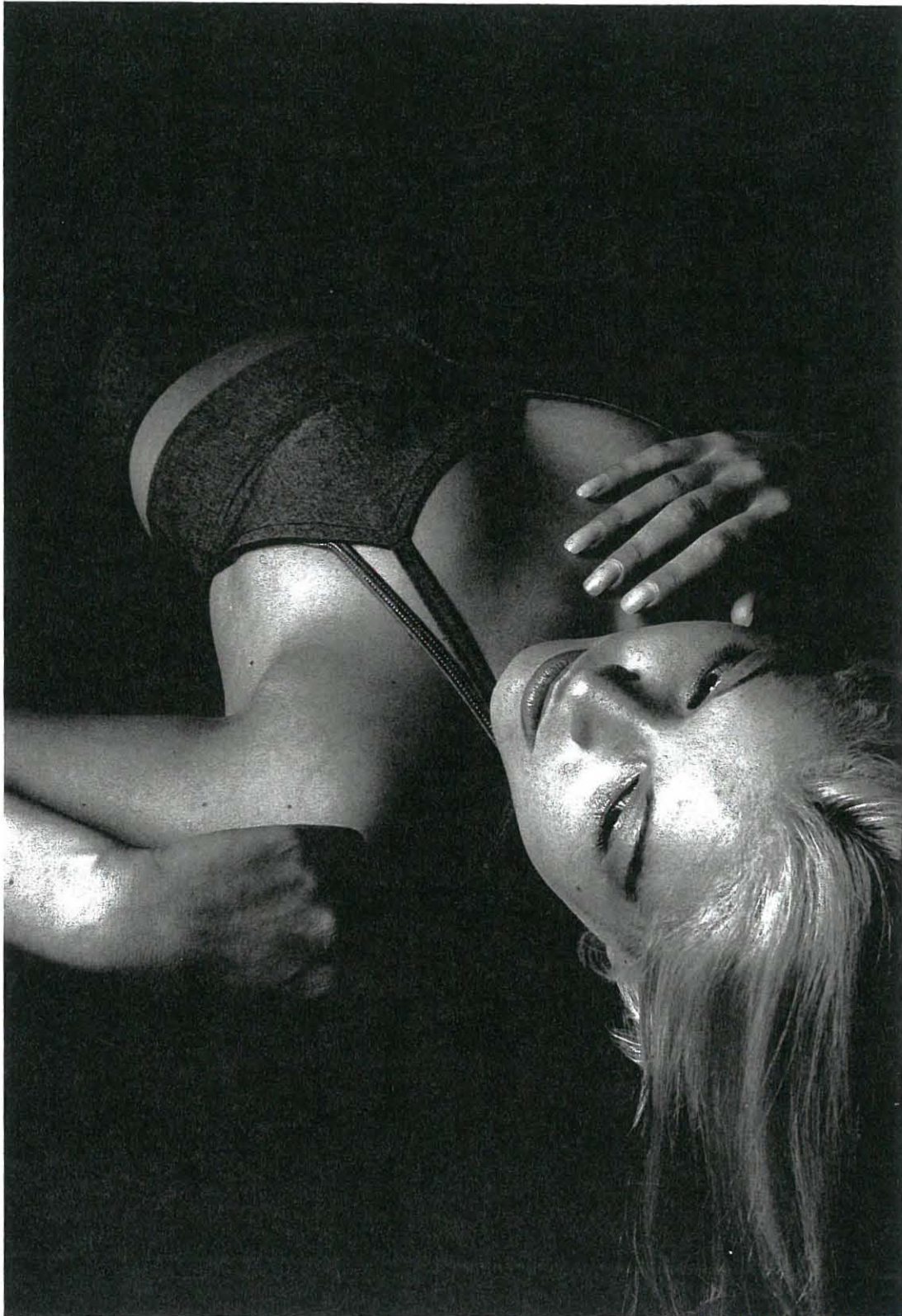


6. “Untitled 2”

This was done in the studio at the Technikon Free State. The model was lying on a table covered with a piece of black velvet, that is also covering the background. One soft-box from the left hand side of the camera were used for the lighting of the model.

I used my Pentax Mz-5n SLR camera, with a 28-80mm lens and an f-stop of f/11. The film used were Ilford FP 4 black and white film. These shots of Janeske lying on the table came out the best of the whole session. Afterwards when Janeske and I looked at the contact sheet, we were regretful that we did not experiment more with her laying on the table, with different angles and poses. But this photograph came out very satisfactory.

Figure 6: “Untitled 2”



7. “Janeske”

The film used in the photograph is Fuji Superia 400. This was also done in the studio at the Technikon Free State. For the lighting I used one flashlight with a soft-box from the left of the camera.

A Pentax Mz-5n SLR camera was used with an 28-80mm lens. The shutter speed was 100th/sec and the f-stop used, f/8. I like the golden colour of the clothes that stands out from the black background.

Figure 7: “Janeske”

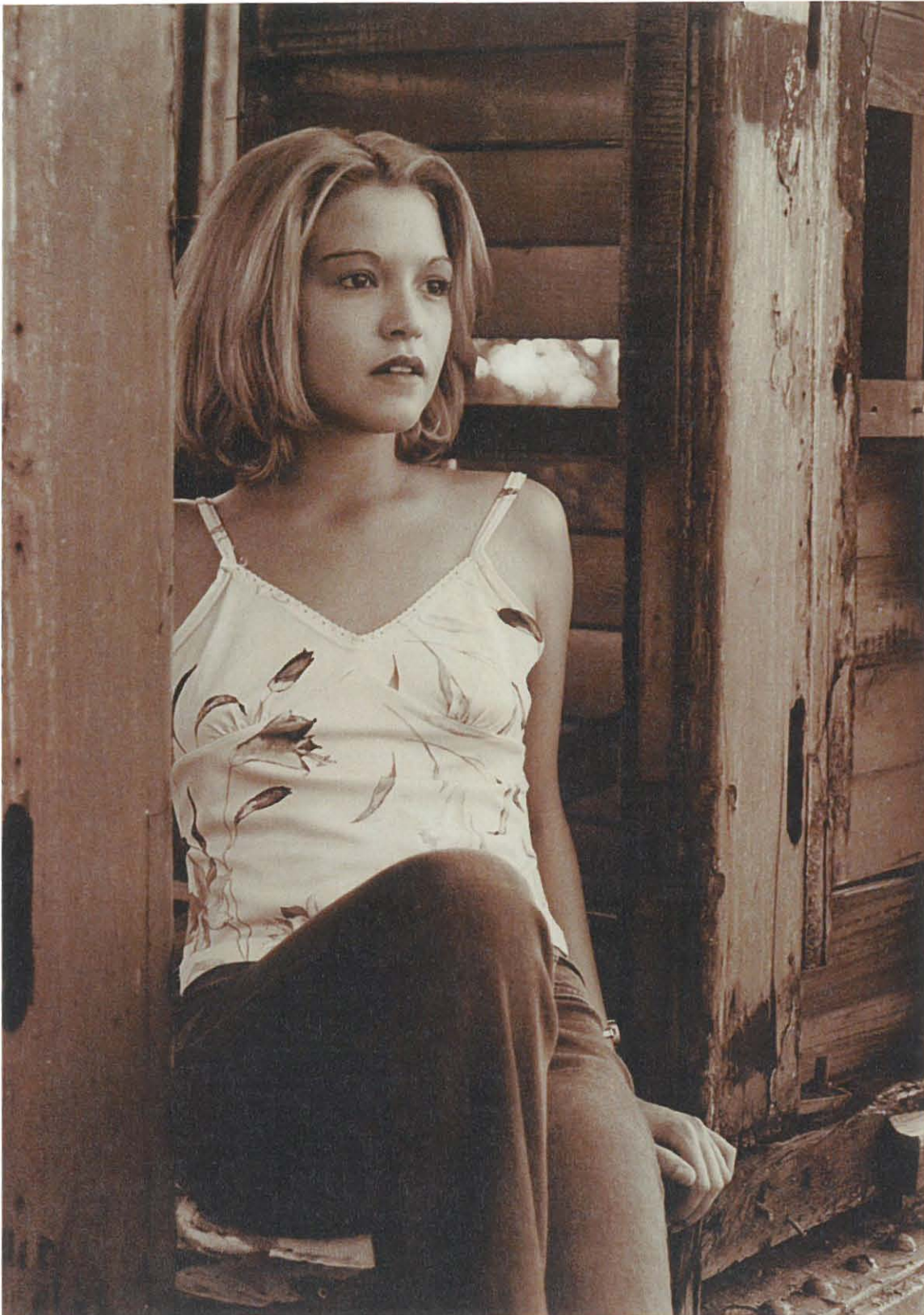


8. “Looking far away”

This photograph was taken inside an old, burned-out train wagon outside the city. We went there at about halfpast four on a summer afternoon and it was very hot inside of the train wagon. After about ten photographs, the model began to sweat a lot on her face. This photograph was the last one shot on a 24 exposure film and I was worried that we would not be able to use the photographs, because her face was looking very shiny, because of the sweat. Likely there were just a couple of photographs on which her face looked shiny in the end.

I used Ilford XP2 black and white film to get the sepia effect. A Pentax Mz-5n SLR camera, with a 28-80mm lens were used with a f-stop of f/16 and a shutter speed of 125th/sec.

Figure 8: “Looking far away”



9. “Janeske”

This has been done in the garden of the Spitskop Nursery outside of Bloemfontein. It was on a cold, overcast and rainy day. The film that I used was Fuji Superia 400 ISO. I used my Pentax Mz-5n SLR camera with a 28-80 mm lens with a f-stop of f/11 and a shutter speed of 125th/sec.

Figure 9: “Janeske”



Figure 10: “Untitled 3”



Conclusion

I had a great experience doing fashion photography and have experimented in doing outdoor as well as indoor fashion. I learned a lot of new things and also through my mistakes new ideas.

I love working with beautiful people and clothes and have changed my outlook on how I see people dress in the future. I am now only starting my career as a photographer and know that I will still have to learn a lot, but I know that I will make a big success out of it.

